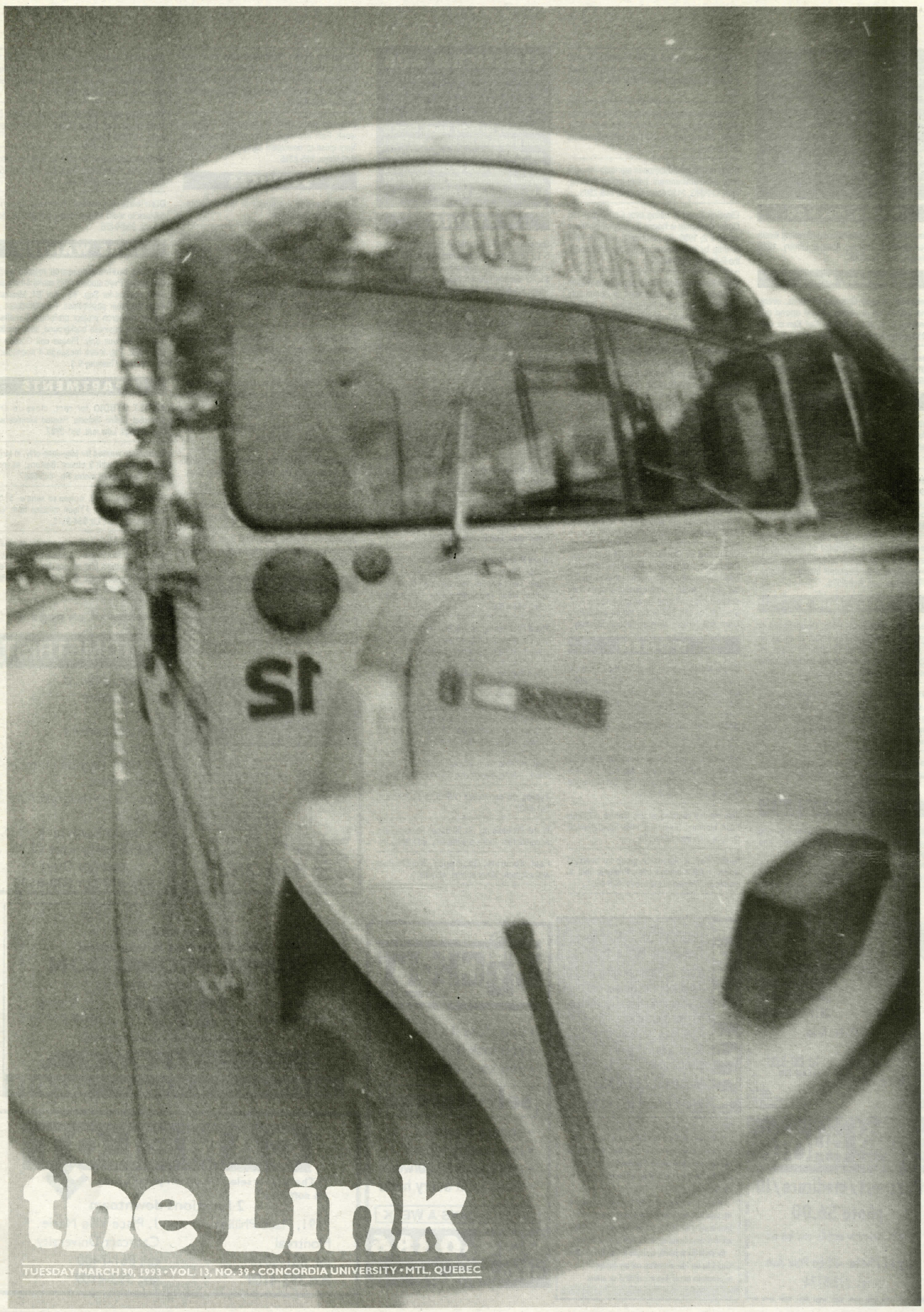

the Link

TUESDAY MARCH 30, 1993 • VOL. 13, NO. 39 • CONCORDIA UNIVERSITY • MTL, QUEBEC

AGENDA

The Agenda is a FREE service to publicize Concordia-related events. Space priority is given to non-profit and student groups. Drop off your info. at our office, room H-649 in the Hall Building, or mail it in, indicating AGENDA on the envelope. Deadlines are 5pm Friday for Tuesday issues, and 5pm Wednesday for Friday issues.

Tuesday, March 30

Round table on Incineration: addressing waste management. 4:30pm, Atwater Library, 1200 Atwater. Info: 398-7457.

Wednesday, March 31

Debating Society General Elections: everyone interested in voting should attend this meeting, 8pm, 2149 Mackay. Call Ken at 488-1058 to check eligibility to vote.

Free films! The Loyola Film Series continues with "Teorema" at 7pm, and "Il Conformista" at 8:55pm. FC Smith Auditorium. Info: 848-3878.

Thursday, April 1

International Students! Free Income Tax Workshop addressing special concerns of international students. H-110, 9am-noon. Register by calling 848-3515.

Lecture: Joanna Bottenberg, department of Modern Languages and Fellow of Longergan University College, to speak on "Brecht's Play on Galileo." 3pm, Longergan College. Info: 848-2280.

Tonia Bryan, Co-ordinator of the Lesbian Health Guide, will speak about her work, 6pm, at the Simone de Beauvoir Institute lounge, 2170 Bishop. Info: 848-2373.

Friday, April 2

Lecture: Prof. Mark Hale, Department of Linguistics, Harvard University, to speak on "The Nature of Sound Change." 7:30pm, H-920. Sponsored by the Modern Languages and Linguistics Students' Association.

Graduate English Party/Reading series: final reading in the series of work by MA writing students, to be followed by a party for English Graduates. 8:30, Graduate House Café, 2030 Mackay.

Concordia Queer Collective Bunny Hop, 9pm-2am, at Reggie's. $4 admission, arrive before 11:30pm. Info: 848-7414.

GENERAL

Term papers & written assignments? Writing assistants work out of Counselling and Development, providing free services to help you get started, organize ideas. Counselling and Development, 8748-3545.

Volunteers needed at the Montreal Sexual Assault Centre: training sessions to take place in April. Please call 934-4504 or 934-0354, ext. 229.

Volunteers needed for children's reading circle, Saturdays from 2-4pm. Info: Joan, 846-0964. Sponsored by the Concordia Students for Literacy.

Chlorine bleached tampons are toxic—to your body & the environment. Letter-writing meeting, 7pm, Q-PIRG, 2130 Mackay. Info: 848-7585.

Election Fever is taking over Concordia! The Queer Collective is having its general elections on April 2, 1993. To participate, call 848-7414 or drop by their offices on the second floor of the P-annex, 2020 Mackay.

Volunteers needed: Need experience related to infant & child development, or community work? Volunteer for Parenthèse, a support group for mothers and their young children at the CLSC Guy metro? Info: Cyndy at 934-0354.

Volunteers: the Reddy Memorial Hospital requires volunteers to translate documents from English to French. Please call Helen Bermingham at 939-6644.

AIDS hotline: CSAM (Comité SIDA Aide Montréal) 282-9991.

ACCM (AIDS Community Care Montreal) is offering a support group for HIV positive heterosexual men. The group meets twice monthly and offers support and information to men living with HIV through discussion, films, and guest speakers. No cost, and child care can be arranged. Although the group is run in English, Francophones are welcome to attend. Info: Robin Forbes, 939-0075.

Confused or Curious? LBGM (Lesbians, Bisexuals, and Gays of McGill) is restarting peer counseling. Anyone interested in finding out about LBGM or has questions about their sexuality is welcome to drop by room 417, Shatner, or call 398-6822. Hours are during lunch, and 7-10pm, Monday through Saturday.

WOMEN

Single Moms support group: at the Concordia Women's Centre. Fridays, 1-2:30pm, 2020 Mackay downstairs. Call to confirm attendance with Jackie (leave a message) 848-7431.

Montréal Sexual Assault Centre, 24 hour crisis line: 934-4504.

HIV+ women and Women living with AIDS: the centre for AIDS services of Montreal provides info Mon-Fri, 9am to 5pm, 1168 Ste-Catherine W, suite 202. Info: 954-0170.

Volunteers needed at the Centre d'Action SIDA Montréal (Femmes) 1168 Ste-Catherine O, suite 202. Info: 954-0170.

Bi-the-Way, a discussion group for bisexual women holds meetings every Friday at 8pm at the McGill Women's Union. Info: 598-8661.

CLASSIFIED ADS

RATES: 20¢ per word for Concordia students (CUSA), 25¢ per word for other students and business ads. Deadlines are 5pm Friday for Tuesday issues, 5pm Wednesday for Friday issues. Come to room H-649 in the Hall building and fill out one of our painless forms. Hours: Mon-Fri 10–5. Ads must be accompanied by payment, or they will not run. We do NOT take classified ads by phone or by fax.

TYPING

Success to all students in 1993! Wordperfect 5.1. Term papers, resumés, etc. 23 years experience - both languages. 7 days a week. $1.75/ double-spaced page. 2 streets away, Peel. Paulette or Roxanne, 288-9638, 288-0016.

Re$umés by MBAs, student rates. Better Business Bureau member. 3000+ students served. Owner worked for Procter & Gamble, Heinz, & General Foods. Prestige (on Guy) 939-2200.

WP/Typing: $1.25 - $1.65/pg., LQ or Laser printer, Ville St-laurent. 336-7142.

Typing - $1.25 double-spaced page. Pick-up/deliver downtown or Loyola. 482-2816 Walter.

Word Processing, $2, pr pg WP 5.1. Pick-up & del. Call Heather: 472-7054.

Word Processing of term papers, reports, theses, etc. WordPerfect 5.1., laser printer. 7 years of experience. Fast, professional service. Good rates. Call Brigitte, 282-0301.

Word Processing and resume service. Professional, bilingual, fast and accurate. 7 days/week. Term papers, manuscripts, correspondence. Near Vendome metro. Reasonable rates. 485-4780.

Word Processing. 937-8495. Term papers, resumés, manuscripts, correspondence (laser printer). 9:00am – 6:00pm. (Atwater.)

Good typing on a Mac. Reasonable rates. Mike 488-4628 lv. message.

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Running out of time? I type for you, 7 days a week. Fast and high-quality word processing. Very close to downtown campus. Good rates. Call Maria, 935-4345.

SERVICES

Drum lessons, beginner or intermediate. Reasonable. 289-8749.

Writer's block? Professional help available to put your thoughts on paper. Editing of essays, theses, term papers, etc. Reasonable rates. Call 274-7427.

Editing/tutoring by English PhD. Essays & theses in English, Social Sciences, & Humanities. 933-8652.

Free head-shots session for actors, actresses, musicians, dancers, comedians, etc. For a limited time only. 874-7624.

Lesbian, Gay, and bisexual counselling (individual & couple) offered by experienced professional. Flexible fees. 847-8633.

Income Tax, starting $18 before April 10, downtown, Laval. 681-8853.

Tutoring available free of charge to students who have failed the University Writing Test. Tel: 848-2326.

Cours de français, niveaux débutant, avancé et conversation. Téléphone: 735-9325 (répondeur).

Springtime bicycle clean and tune done by Concordia student - Professional bike mechanic - $35. Call Rich, 937-7537.

HELP WANTED

Models wanted. Creative Photos Studio is currently holding free test shoots (photo sessions) for aspiring male and female models. For interview, call: 874-7624 please leave message.

Interested in extra income? Part-time (5-10 hrs/week), ideal for serious students, full-time also available. For an interview, leave a message with Zenek Int'l at 365-1919.

Versatile, open-minded guitarist looking for noisy band. Call Doug (Tues., Thurs., evenings). Tel: 369-4013.

Work in California: full time or summer. Send $2 for info. Oceanside, Dept. CL, PO Box 156, Lachine, Quebec, H8S 4A6.

Distributors needed. Personal security devices to ward off potentially dangerous individuals. 932-9126.

JOBS WANTED

Seeking business/research related work. Graduating Psyc student ('94) seeks 8-hour per week position for Sep. '93 - Apr '94. Minimum wage/volunteer possibilities. Post-Graduate or higher, research project preferred. Excellent references, business background, solid quality, mature. Serious only. Please call Gordon at 631-5852. Pls. leave message if necessary. Best Monday/Tuesday 9-3.

APARTMENTS

ARTIST STUDIO for rent, close to Old Montréal, Metro Victoria. Heated sprinklered, high ceilings. Low rent. 861-3787.

Roommate wanted for May-June only, in large 81/2 to share with 3 others. Balcony, all incl. $240. Near Laurier metro. Ph.: 845-5897.

Sublet, May, June, option to renew. 51/2, large, bright, clean. Fifteen minutes from VA, $296/month. Call, Liz 934-3113.

Looking for a room in an apartment or house with third or fourth-year art students, preferably near Concordia's film school, for September, $200-$300 price range. Call Chris at (613) 789-4160 or 788-2898.

Continued on page 4

OPTOMETRIST

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We, Hayley Halsall and Paul Quick, are writing this letter to state that we wrongly accused Concordian editor Chris Fair and news editor Mark Crncich of blackmail in regards to a story that ran in the **Concordian** on **Thursday, Feb. 11, 1993.**

Futhermore, we now believe that the Concordian never at any point tried to use the story as leverage against us to force us out of the CUSA co-presidential race nor did they ask us to sign a formal agreement to drop out of the race.

We would like to publicly apologize to Chris Fair and Mark Crncich for our false accusations and any damage or inconvenience caused them as a result of our actions.

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PHOTO BY INGRID HEIN

Students wait outside *Daily* offices, but last Thursday's press conference was open only to the press.

Counter-demo at *the Daily*

Second protest in two weeks

BY INGRID HEIN

Three student groups at McGill denounced an anti-racism demonstration held by the university's Jewish Students Coalition two weeks ago as "racist."

Students from McGill's Palestine Solidarity Committee, Islamic Cultural Network and the Arab Students Association held a press conference Thursday to say they were disturbed by comments made by Rabbi Sidney Shoham on March 18. On that day, more than 200 students from the Jewish Students Coalition protested against an article published in the McGill *Daily*, "Zionism and Racism: Myth or Reality," written by the Palestine Solidarity Committee.

The groups say they have contacted the Quebec Human Rights Commission to condemn the demonstration.

The groups say students at the demonstration cheered on as Shoham said, "In Israel there is a sanctity of life; in the Arab world life is meaningless....The greatest problem of Zionism is Arab children," and "In a Jewish land, Palestinians are the real problem of the Middle East."

"Although he was not formally invited (by the students who were protesting), he was not stopped when he spoke," said Farah Nazarali, vice-president of the Palestine Solidarity Committee.

Nazarali acknowledged that the article, which said Zionism "is an alien concept that no civilized people can adhere to," was offensive to Jewish people.

"Words like 'uncivilized' and 'tribal view of God' were inexcusable and unjustifiable," said Nazarali. "But when we attack Zionism, we do not attack the political ideology as a religion. We're criticizing the application."

Nazarali also said that Shoham's speech attacked all Arabs.

But Doron Goldstein, coordinator of the Jewish coalition, claimed Shoham was misquoted in Thursday's press release, particularly in the quote about Arab children. "Most of what is on the press release is wrong, untrue and fabricated," Goldstein said.

Goldstein also said Jewish students tried to stop the Rabbi once he began speaking because Shoham did not reflect the opinion of most students demonstrating and did not understand the purpose of the rally.

Student Rachel Temkin added, "There may have been certain individuals who supported the Rabbi, but in no way endorsed him."

Some students who had attended the protest against the *Daily* article also wanted to attend Thursday's press conference but the door was opened only to the press.

Students outside the press room door complained, saying that all parts of the McGill Union building should be opened to students unless the room was paid for.

Student Daniel Koffler made a statement to security accusing the people barring the door of assault.

"There were about three people in front of the door and one of them physically pushed me away," he said.

Yousef Arafat, president of the Palestine Solidarity Committee, said "The room was booked for media and communique, it was not a conference for debate."

PHOTO BY MICHELLE MATTHEWS

Demonstrators gathered outside the South African Consulate at Place Ville Marie to protest continuing racial violence and discrimination in South Africa. They met on March 21 to commemorate the 1960 Sharpeville Massacre.

Painting yourself into a corner

BY BRADLEY DAVIES

MONTREAL (CUP)—Planning an ideal summer of house painting? Brush in hand, cap on head and tons of bucks in your pocket?

It's the peak hiring season for student painting companies, but while it may sound tempting, many student managers and painters end up getting screwed by franchise operations.

Student painters are not a new concept—they've probably been around since paint was invented. But national painting franchise operations such as College Pro Painters and Student Works Painting are relatively new and some students are complaining the companies exploit workers.

The companies employ over 13,000 students each year and are organized as follows:

Franchise executives assign territories to student managers. Managers then hire student painters. In exchange for training, promotional materials and liability insurance, the managers agree to pay a 24 per cent royalty on each painting job. But this leaves little for the managers and painters.

Also, many painters are hired thinking they are set for the summer, only to realize that the manager has no jobs for them.

Matt Jackson has worked for College Pro and is one of many students who faced this problem.

"My vacation time was involuntary. We would get days off simply because our manager had no work for us to do," he said.

Workers are paid according to the piecework system. Painters and supervisors are paid for a predetermined number of hours, regardless of how long it takes to do the job. Managers are trained to estimate the number of hours a job will take.

"They multiply it by their painter's wage rate, add materials, and then mark it up by 95 per cent," said Chris Thompson, vice-president of Student Works Painting.

However, workers have often been underpaid for the amount of hours they worked.

"My hourly wage for one job worked out to be a whopping $2.50 an hour, despite the fact that my wage rate was $6 an hour," said Dayton Neil, who worked for Student Works Painting.

Another employee of Student Works had a similar experience when his manager incorrectly priced a job.

"The manager screwed up, so we worked one week for free. The next week, I quit," said John Magenheimer.

The piecework system is designed to motivate painters to get the job done quickly, but it tends to encourage sloppy work since painters simply want to get paid and have no incentive to do the job properly.

According to Frank Hobes, a professional painter from Toronto, "A good paint job is like a gourmet meal — most of the work lies in the preparation." Often there is no way to tell if the job has been done properly until the paint begins to peel off, added Hobes.

He said the best way to get high-quality work is to pay students more. But not a cent of head office's 24 per cent cut is available to the painters. It is used to buy marketing materials, and pays the franchise costs, but does not buy any painting.

According to Thompson, "The average Student Works manager produces $48,000 worth of painting contracts in a summer."

A 24 per cent royalty cut of this amounts to $11,520. Franchise executives justify this cut by pointing to the advantages of being associated with a franchise.

But while the name may be better recognized, it may not always be in a positive way. Student painting franchises are plagued by problems of sloppy work. "Bad franchises are responsible for 90 per cent of customer complaints and 90 per cent of the painter problems," said Camron Harold from College Pro Painting in Toronto.

That's the reason Thompson changed the name of his company three times in the last few years .

"We wanted to become the Pizza Pizza of the student painting business. Unfortunately, our name became associated with less reputable student painting companies," Thompson said.

CLASSIFIED ADS

continued from page 2

Apartment to share for May and June. 61/2 is $183.33, includes hot water, fridge, and stove. Close to shops, park. Metro Outremont. 276-0051.

Rooms to sublet in spacious 81/2, May 1-Sept. 1. Close to SGW. Call Steph or Becky, 989-9170. Message, 932-8364.

Large, bright, 61/2, Esplanade and Duluth. Near shopping and metro. Great view of the mountain. $995 sublet with option to renew. May 1st, 284-0881.

Sublet near SGW: Roomy 41/2 apt. to sublet from May to Aug. If interested, please phone Wendy or Darcie at 939-1545, price neg.

FOR SALE

Comics big savings, home delivery. Return ad for free package and more savings on 1st order. Terminal comics, PO Box 291, Ste-Anne-de-Bellevue, H9X 3R9.

TRAVEL

Leaving for Winnipeg on April 29th. I have room for 2 and/or your belongings. Call Daniel at 363-8461.

GENERAL

Graduate Student Get-togethers, School of Graduate Studies. The academic year 1992-93 is the inaugural year for the School of Graduate Studies. It will prove to be exciting and will provide us with the opportunity to initiate projects, such as promoting a lecture series by visiting speakers and other similar ventures. to forge stronger links between faculty and students and to stimulate scholarly debate within the community. In addition, Dean Martin Kusy would like to meet with graduate students so we have arranged "get-togethers" for this purpose. There will be two such sessions each semester at our Graduate Administrative offices, 2145 Mackay Street. They will be held from 6pm to 8pm on the following dates: First semester, Tuesday, October 6, 1992, Thursday, November 12, 1992. Second semester: Wednesday, February 3, 1993, Monday, March 8, 1993. Because our space is limited, I ask that you please reserve one of the following dates by contacting Ms. Kali Sakell at 848-3803 if you are interested in attending. We look forward to seeing you.

PERSONALS

Lonely single independent male in late twenties would like to have a girlfriend non-smoker for serious relationship. Phone Jo, 278-7214.

They say that all good men are either married or gay. Please, say it ain't so! If you're an honest, caring guy with a sense of humour and aren't afraid of a possible relationship, then please call this 25 year-old female who's sensitive, trustworthy, quasi-cute, and basically a "good egg." 688-3346 (Sherri).

ADVERTISE IN THE LINK!

Call Lise or Christine at 848-7406

Link AGA

April 2, 1993, 4pm, H-649

Agenda
Receipt '91-'92 audit.
Review '92-'93 financial statements.
Receipt of BoD report.
Ratification of constitutional change.
BoD elections: 4 seats students at large (CUSA).

The Concordia Council on Student Life
Task Force on Child Care Issues

Mandate:
"... to review and make appropriate recommendations concerning the provision of child care services for parents/guardians at the university..."

will hold a

PUBLIC HEARING

on

APRIL 6, 1993
Room LB - 553-2 (Education Department)
1pm to 3pm

All proceedings will be audio taped

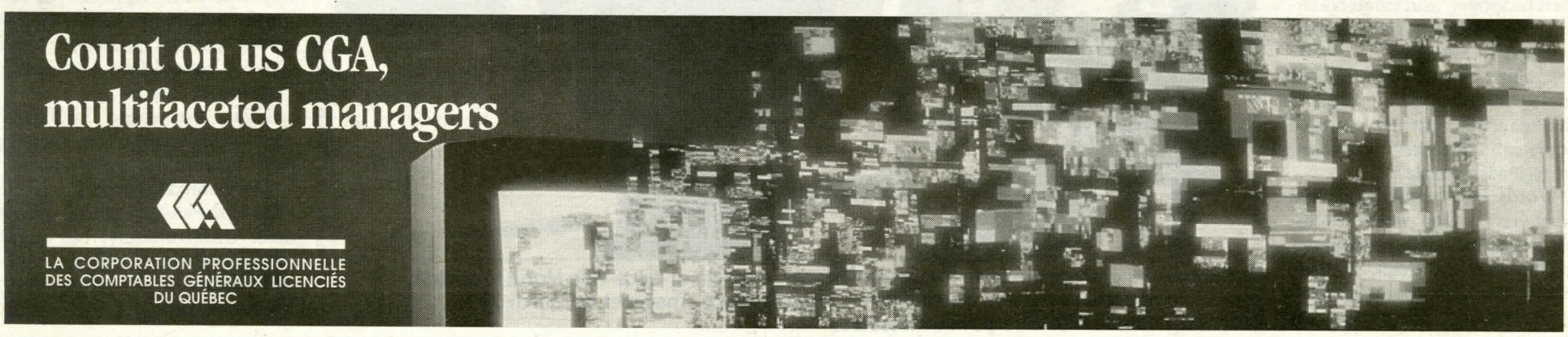
The Task Force welcomes opinions from all members of the Concordia community - parents or not!

Written submissions may be forwarded to:

Chair, Task Force on Child Care Issues
c/o Advocacy & Support Services, AD 121, Loyola
Deadline for submissions: April 15, 1993

The Task Force will be submitting its recommendations to the May meeting of the Concordia Council on Student Life.

For more information contact: Ann Kerby, Chair,
Task Force on Child Care Issues at Concordia
AD 121, Loyola. Tel: 848-3501



Protests against impending Cegep reforms continue

BY JOSEPH MONAHAN

MONTREAL (CUP)—Students from seven Montreal Cegeps held a city-wide protest Thursday to press Higher Education Minister Lucienne Robillard to call off proposed reforms to the Cegep system.

A spokesperson for the Bureau d'Information de la Coalition Collegiale said the protest was a meeting of local Cegep student associations but added that many associations affiliated with teacher unions also met in Quebec City.

Cegep students' and teachers' organizations had waited for Robillard's proposals for over a month but the reforms were leaked early last month.

Changes include tuition fees ranging from $45 to $75 per course for students who do not complete their studies in five semesters and for students who fail more than five courses.

Frederic LaPointe, spokesperson for the Federation des Etudiant(e)s Collegial(e)s du Quebec, said students will continue protesting until Robillard announces her plans.

"We can't wait until next year or whenever she plans to finally announce it. And if we wait until after the reforms are in place, what would be the point?" LaPointe said.

Gerald Larose, president of the Confederation des Syndicats Nationaux also condemned Robillard's silence.

"Robillard's failure to act quickly and quell rumors about her proposed reforms has been creating tensions among faculty, students and administrators. Everybody is unhappy," Larose said "Quebec is looking for trouble if Robillard does not act quickly."

Robillard will reveal her reforms next month.

But the proposed reforms have evoked different responses from Cegep students.

Cegep associations have denounced the proposed reforms, saying they will only encourage students to drop out of school.

However, many Cegep students say the penalties are fair and are more concerned with Robillard's proposal to eliminate physical education courses.

Cegep associations have given little attention to this reform, often leaving it out of their opposition platforms.

Earlier this month Robillard warned students and teachers she would extend the school year for every day classes are cancelled to protest her reforms.

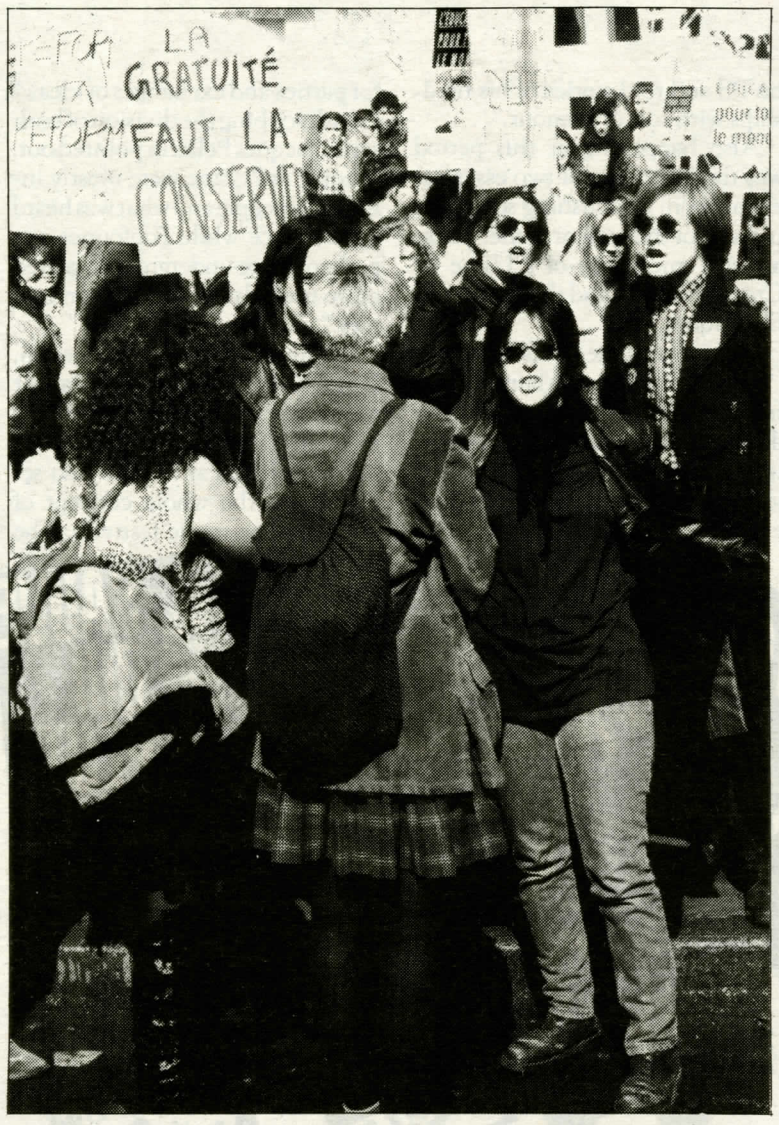


PHOTO BY MARCO LA LICATA

Students protested proposed reforms at Berri park Thursday.

PHOTO BY MICHELLE MATTHEWS

Dr. Adriane Fugh-Berman and Dr. Richard Margolese.

Experts disagree on breast cancer treatment

BY JENNIFER DITCHBURN

Trading the unknown risks of a breast cancer treatment for its unknown benefits is too much of a gamble, according to one expert at a panel discussion on breast cancer prevention last week.

Dr. Adriane Fugh-Berman, a consultant at the National Women's Health Network in Washington, D.C., told a capacity crowd at McGill's McIntyre Medical Sciences Building the hormonal treatment, tamoxifen, does not lower any easily identifiable cancer risk factor.

"It is not reasonable to apply cancer treatment to disease prevention," said Fugh-Berman.

But Dr. Richard Margolese, director of oncology at the Jewish General Hospital and medical professor at McGill, disagreed with Fugh-Berman, citing seven clinical trials in which tamoxifen lowered the incidence of cancer in the second breast.

"It's time to do the prevention trial with tamoxifen," said Margolese.

Margolese used the birth control pill to illustrate the relativity of the risks surrounding tamoxifen, citing the theory that the pill may promote breast cancer but prevent cancer of the ovaries or the uterus.

"It's possible to be frightened of tamoxifen without really knowing much about it," said Margolese.

Unlike chemotherapy, which is a cancer treatment used to eliminate cancer cells in the body, tamoxifen is a hormonal drug which has been proposed to prevent cancer, usually in the second, healthy breast.

But Fugh-Berman underlined the statistic that 70 per cent of women who develop breast cancer have no risk factors.

Rosemonde Mandeville, professor of immunology at the Armand-Frappier Institute of the University of Quebec, touted a change in lifestyle as the key to breast cancer prevention. A high-fat diet, for example, had been linked to breast cancer.

According to Mandeville, the author of *Fighting Breast Cancer*, the United States has the highest percentage of breast cancer cases while Japan has one of the lowest, due to Japanese women's low-fat intake.

Other factors that may contribute to breast cancer are stress, heredity, hair dyes, radiation and a sedentary lifestyle. Women who have several children are at a much lower risk than women who have one or no children.

"We're all responsible for our health, and by having a healthy lifestyle we can reduce the incidences of cancer," said Mandeville.

Correction:

The sports story in the Tuesday March 16 issue should have read "the women's hockey team was surprisingly defeated by the St. Laurent Patriotes." *The Link* regrets the error.

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The history of the Quebec underground music scene - Part 1

For those about to rock we *salut* you!

BY ROBERT GAUVIN

Despite the recent success of bands like **Banlieue Rouge**, **Villain Pingouin** and **Les Co-Locs**, not since the 60's has there been anything ressembling an indie Montreal Francophone movement.

Nicolas Bouchard of **Tir Groupe** admits that during the 60's,"Montreal was a big club scene. Lots of stuff also went on in the 70's, but by the mid-70's in Montreal all the clubs turned to disco, which killed all the live shows and killed the scene."

During this brief era, groups like **Les Lutins**, **Les Sinners**, **Les Houlops**, and **Les Chansoniers** as well as a bunch of garage punk bands evolved.

"A club circuit was set up and albums came out," said Bouchard. "Things took off then fell in a hole and never got off again until recently.

"In the 60s and 70s there were lots of companies and no majors," says CIBL radio personality Leon Pale Rider. "Also, after the referendum passed, the whole period of 'freak' ended and the idea of music as an expression became more of a business. What occured was the underground rose up within itself and grew to what the industry is today."

"French music in the 60's were covers of American songs," explains Jacques Pellerin of CIBL. "It wasn't until the 70's that originals came out."

The 70's punk invasion of the **Sex Pistols** and the **Ramones** failed to incite Quebec musicians to pick up the cause in French. Instead they formed English bands and went under the names of **SCUM**, **The Mongols**, or **Therapy**. In the begining, even **Les Taches** had only one French tune.

pate. Then there were groups who all of a sudden converted to French rock just for the contest, which later made it easier for others who considered singing in French to do so as well."

Around the same time in the mid-80's, a band called **Vendu Mon Char** left its mark on the scene.

> "In the beginning when we started, there were few people who came to shows because we sang in French."

Claude Germain of **Amnesie** recalls those early days when only a handful of bands did the odd French song at a show. "The French song was always the ballad, the slow of the set or it had a sort of country influence which made it sound a bit quetaine."

"There was also the Radio-Canada event *Rock En Vol*", says Linda Bruneau, also of **Amnesie**. "The first time it was done public, they had a contest for French rock and then everyone wanted to partici-

Vendu Mon Char can easily be considered one of the benchmarks in tracing the origins of the current scene.

"With the little funds they had, they managed to be one of the first groups to self finance an LP", explained Leon Pale Rider.

"Their music wasn't heavy," says Michel Meunier of **L'Oblique**. "It's not really the kids who liked **Vendu Mon Char** because it's a bit more intellectual in lyrical content. It was critical of society. The guy was on BS and told stories of his hardships with lots of humour."

Also happening at this period was the formation of two essential elements in establishing some sort of roots for the present scene. These are the emergence of L'Usine de Creation Akme and the Foufounes Electriques.

L'Usine and the Foufs

Spearheaded by Alain Karon, frontman of **Les Taches**, L'Usine de Creation Akme acted as a meeting place for musicians and artists looking to exchange ideas and energies.

"L'Usine was in an old factory at 77 Mont Royal West,".recalls Bruneau of **Amnesie**. "They would rent — well, in the begining it was one floor, then a second, and a third. You see in the begining it was vague. There was space rented for a cinema while another would make furniture or something. Anyhow, more and more it became a place for musicians."

The collective was already well-established by the time the members of **Amnesie** joined.

"No one at the time knew where things would go,"said Claude Germain. "When we got there we started doing things in French and Alain Karon — with his band — started doing things in French as well. From there people believed things were possible in French."

Despite the occasional benefit shows to help pay rental fees, the Foufounes Electriques still played more of an important role in showcasing live acts.

"Foufounes was clearly the place to see shows," indicates **Comme Un Boumerang**'s Pat de Brat. "L'Usine acted more as a location for parties and exchanges of ideas."

In describing the division of both spots, Jacques Pellerin pointed out, "People at l'Usine were mostly inspired by people and what was heard from France while Foufounes was perhaps more underground, geared more towards the artistic community."

Amnesie, **Villain Pingouin**, **Parfait Salauds**, **Parazit** and **Danger** were some of the principal groups to emerge from this era.

The energies at l'Usine also set in motion the whole concept of Francophone music festivals. The first of these was the *Because French Is Beautiful* extravaganza at Parc LaFontaine. This later gave way to the now-defunct FIRM (Festival Internationale Rock de Montreal).

Pat de Brat said that Festivals such as these,"allowed people to see French groups such as **Les Portes-Mentaux**, **OTH**, **La Souris Delinguee**, **Parabellum**, **Young Gods** and **Noir Desir** for the first time in Montreal." This, coupled with the exchange of ideas at l'Usine, allowed musicians to believe they could sing in French and have people like what they created.

"Even in the begining when we started, there were few people who came to shows because we sang in French," recalled Claude Germain. "They kept saying-in French it's not good. Because of all the stereotypes you could not perform rock in French. Then, ever so slowly — 'ah well that's not too bad, ah that's good' — and in the end people started showing up."

As for the Foufounes Electriques, it quickly became the spot for bands to play. By being very supportive of local indie talent and acting as a meeting place for the scene, it ended up playing a paramount role in promoting many local indie offerings since **Vendu Mon Char**.

Things continued to slowly press onwards with contests such as *Rock En Vol* and *L'Empire des Futurs Stars*. But nothing would catpult the whole movement foward as the arrival of **Les Beruriers Noirs**.

La Marseilleaise with a beatbox

In the same vein that Charles de Gaule pointed to as the start of the sovereignist movement, the two Frenchmen known as **Berurier Noir** could be accused as terrorists who exploded the scene wide open.

"I remember the first time **Berurier Noir** came to Montreal. They played two nights at the Spectrum and it was talked about on the news at Radio-Canada," says Luc Berard of **L'Oblique**. "The mainstream was totally speechless, that an independent rock group could play two consecutive sold-out shows at the Spectrum. That's what left them in awe."

For quite some time, the Montreal indie crowd had awaited the arrival of **Les Beruriers Noirs**.

"Les Foufs played them a lot and it created a strong core of fans," indicated Pat de Brat. This in addition to previously cancelled Montreal dates added to the hype and the anticipation of **Berurier**'s arrival.

"**Berurier Noir** convinced people in the Townships you could sing in French,".said Nicolas Bouchard. "It also showed you could sing in French and fill large venues. **Berurier** demystified a lot of things, while some people thought it wasn't possible."

Spin-offs from the group's arrival were felt almost immediately as new bands started springing up overnight. The tour also allowed others such as **Tir Groupe** to get a solid foothold. Funds from the highly successful province-wide tour allowed them to not only bring over **Les Ludwig Von 88**, but also to prepare the first *Laches Lousses* compilation—a much-welcomed boost to the scene following the slow death of l'Usine in the late 80's.

Groups like **BARF**, **Les Unknownes**, **Banlieue Rouge**, **Les Krostons** and **Les Stups** came to the forefront of the scene during this period.

Part Two of the French Music Scene will be featured in next Tuesday's issue of ***the Link****. Watch for it!*

Band weathers international problems

The Clouds: Music for the stratosphere

BY DEREK LAFRAMBOISE

As cracks appeared in the Iron Curtain, **the Clouds** took flight from Sofia, Bulgaria. They landed in Montreal with an optimistic outlook and $80.

Since their 1990 arrival, the four-member ensemble have produced a self titled CD, opened shows for **The Levellers** and **The Sundays**, and managed to get employment in a dismal economy. As if this wasn't enough to worry about, they were also defending their status with Immigration Canada.

The last of their deportation woes were settled in November, when keyboardist Michael Peshev was granted a last minute deportation repreive. Media coverage of his struggle made it to the front page of *the Montreal Gazette* and was even published in *the Globe and Mail*. The reason for the repreive is attributed to a rather embarassing element of their case.

Having forwarded one of their music cassettes to the immigration bureau, a federal officer had his 13-year-old daughter sample **The Clouds**. The questionable tale says that her rave review was their saviour—not the judicial process. Whatever the reason, **The Cloud's** appreciated the publicity and are at ease now that they can finally go on to do their thing.

In Bulgaria they performed in the underground scene as **New Generation** and sang reactionary tunes such as *100 Bearded Bureaucrats*..

Their efforts in Montreal began by busking in the metro and doing 60's covers under the name of **What?**. Their many changes explain the conception behind their present name. "We're like the clouds—breaking apart, moving along and coming together to reform again," says bassist/vocalist Krassimir Halatchev, "Just floating freely in the sky."

The Clouds have progressed considerably since their debut release in April '92., which has a definite Manchester flavour. Their second album and current focus still maintains an edgy pop sound but it crosses over into the experimental side. Can I say Manchester meets Haight-Ashbury, hence the industry label neo-psychedelia?

Distinct from other bands in the Montreal scene, **The Clouds** have steered clear of plaid shirts, touques and mosh pits as they offer a refreshing—and much needed—alternative to the current grungey state of things.

If those old, acid rock albums just don't do what they used to, and you need to take a trip, look no further than the skies because The Clouds will help you get there.

***The Clouds**, playing Thursday at Reggie's Pub.*

Derek Laframboise's story on **The Clouds** appeared in a mangled version in the March 23 issue of *the Link* (Vol. 13, No. 38). *The Link* apologizes to the writer for any problems resulting from this.

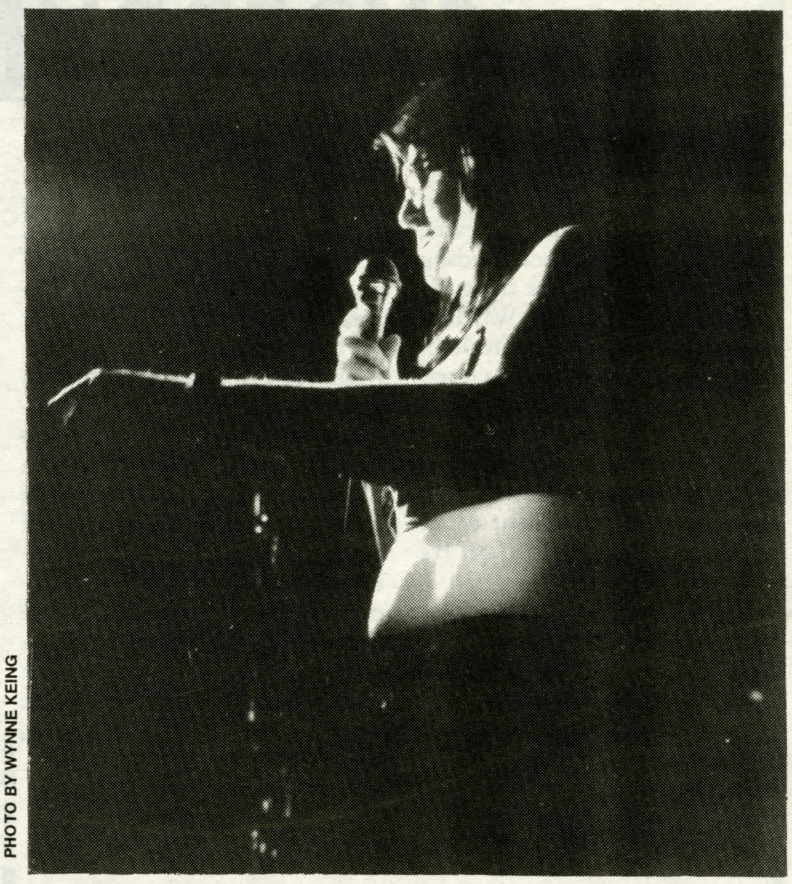

PHOTO BY WYNNE KEING

Well-known American sex writer Susie Bright, a.k.a. Susie Sexpert, unveiled her latest sex toy—a velcro dildo thigh strap—to a largely enthusiastic audience at Sky last Friday. The author of *How to Read a Dirty Movie, Susie Sexpert's Lesbian Sex World,* and one of the founders of *On our Backs,* excited some members of the audience—but left others cold who had previously seen her speak in more intimate settings.

Concordia animation instructor Joyce Borenstein was nominated but didn't win an Oscar for *The Colours of My Father: A portrait of Sam Borenstein* in the documentary short category. (The winner was *Educating Peter*.) The documentary uses animation to tell the tale of Sam Borenstein's life and his painting. Last year, Concordia instructors Chris Hinton and Wendy Tilby were nominated for *Blackfly* and *Strings* in the animated short category.
***The Colours of My Father: A portrait of Sam Borenstein* is being screened at the NFB Cinema, 1564 St. Denis. In English: Tues., March 30 and Thurs., April 1, at 8:30 p.m. In French: Wed., March 31, at 6:30 p.m. Tickets $4, $3 for students.**

Spins

Shonen Knife
Let's Knife!
Virgin

BY STEPHEN SMEGELSKI

Shonen Knife are a rock band from Osaka, Japan. The members, Naoko Yamano, her sister Atsuko Yamano and Michie Nakatani play giutar, drums and bass, respectively. Together, they perform some of the catchiest pop on the planet.

Imagine a musical mix of the **Ramones** and the **Beatles** with lyrics dealing with food, animals and space travel and you'll get a pretty good idea of what **Shonen Knife** sounds like.

Formed in 1982, the group has been charming their small following in North America with their Japanese albums available on independant labels. *Let's Knife!* is the band's English debut although you couldn't tell by listening. Not to worry though — the music is so joyful that understanding the wistful lyrics serve as icing on the cake.

Take *Insect Collector*: "Insect collecting is a hobby few can share/ But when she thinks about her insects/She feels happy, oh, so happy".

And for those who don't think they can rock, *Antonio Baka Guy* packs more grunge than Seattle could ever dish out.

Butthole Surfers
Independent Worm Saloon
Capitol/EMI

BY @NUSKA GARCIA

Ahhhh, nice. A Capitol release worth taking back what I said about Capitol releases one stormy night earlier this month. The **Surfers** produce whole-wheat dance music: bluegrass, hardcore, Texas raunch, and lyrics that are harmonious as cowbells. *Independent Worm Saloon* is hayride music for punk rockers. Yep, jes' lemme at the saddle with my spurs and spikes. *Who was in my room last night?* is like **John Zorn TV**: loud screaming, distortion and peas and carrots. Great song titles like *Chewin' George Lucas' Chocolate*, *Some Dispute over T-shirt Sales*, *The Ballad of Naked Man*. We couldn't find the bio but no matter, we probably would never find the secret behind the **Buttholes**.

Pond
Pond
Subpop/MCA

BY @NUSKA GARCIA

More Subpoop post-Nirr-vaww-nahh plook. Grunge riffs as generic as mothballs. *Oh, my.*, they mention *Afghan Whigs* in their credits and it makes sense. They share the same whirling riffs, guitars ringing, and steady drums. *Filler* is the most interesting track even though it was not supposed to be. They look like the **Melvins** but they sound more like a less melodic *Whigs* — maybe a US version of **Teenage Fanclub**. Brrrrr.....

How to write CYBERPUNK

by Duncan Day

I used to be a big fan of Cyberpunk until it became derivative. Since reading what I considered to be the good stuff — the works of William Gibson, most of Bruce Sterling, and a few others — I started finding that the inevitable had happened.

Cyberpunk was transformed from a cutting-edge, alternative and rebellious movement to an empty popularization of its origins.

Sadly, as soon as the movement was tagged Cyberpunk it was doomed. Today there's spate of hacks in the commercial machine that use the label to describe their craft. If you take a look at the stuff available on the bookstore shelves these days that have that "cyber" look to them, and the flashy descriptions on the back covers are crammed with the tell-tale lingo of field, you'd think that things are going well for the nihilist voice of the tech-loving rebel. Unfortunately, what you'll find will disappoint. That hard-edged, burned-out, data-net tale of free will against corporate evil is the product of a simple formula used to sucker you and me into paying an exorbitant price for yet another cheapo paperback.

Having been a victim of this hook I can let you in on what I think is the secret to success for those who write this stuff. Like Andy Warhol making high art through repetition of the mundane, you too can make a rebellious statement by flooding the market with formula novels. Revenge can be sweet for those of you who want to crank out a few dozen novels without having to worry about originality. Here's all you need to do:

SETTING

Start with a not-too-distant future. Make the world a dystopic, grungy andover-urbanized; where the rich have gotten richer and the poor have gotten desperate.

Make black market dealings, street gangs, drugs, violence, entertainment, and the sex trade important forces in everyday life. Hint at past military conflicts, or natural disasters that have precipitated the decay.

Make governments and their agendas pretty much obsolete, putting power in the hands of a few evil Mega-corporations whose head offices are no longer on the Earth. Toss in a few Artificial Intelligences that have their own plans, and a radical religious cult or two to spice things up. Remember to make the currency of power Information, and the realm of its trade a thing called Cyberspace, a kind of ultimate virtual reality, all represented inside a computer-generated data-network.

CHARACTERS

Set up your main character(s) from the very bottom of the world then give them some strengths, like artificial eyes, artificially enhanced senses of some kind, speed of movement, agility, or cybernetically implanted weapons. Give them weaknesses too, such as blind loyalty, a pain-filled past (like prostitution), or a chemical dependence on some kind of speed.

They also need some kind of skill so that they can get caught up in a big bad mess of power and intrigue, so they should be professional assassins, or couriers, or pilots, or computer jocks. Give them something that they're striving for, like freedom from their chemical dependancy, true love, to become one of the powerful decision-making elite, to buy sister that new kidney she needs, or all of the above.

Your main character(s) needs a seedy bar as a hangout, and some seedy friends to hang out with, some of whom are trustworthy and some who are not.

Give your protagonist a string hard luck. The more hopeless and pathetic your character is the better. By the same token, the more uncanny their ability to be slippery and survive the tight spots, the better too.

Make the bad guys bad, but retain something about them that's redeemable. They should be the puppets of Major corporations, they should have all kinds of advantages available to them (money, technology, etc.), and they should be utterly ruthless.

PLOT

Set it up so that your protagonist has to work for the bad guy at first , but the job they do is much dirtier than what they've been told they would be doing , and their payment will be an attempt to eliminate them.

As they escape each attempt on their life, and more forces of evil (cults, gangs, former colleagues, computer programs, mercenaries, or all of the above) are mobilized to do them in, they slowly learn more about what's really going on (corporate power play), and who they can really trust (almost nobody).

Once they figure out what's going on, they will know how to get out of it, and strike back at the heart of the baddies, usually by doing some damage to them in the real world, and in the world of cyberspace combined. There should be something creepy and ghostlike about the cyberspace stuff, like whispers from the past, messages from dead friends, that feeling of being watched by someone, or, of course, all of the above.

You can make a few things go wrong in their counter-attack to prolong things if you want, but basically they should succeed eventually so that they can meet their real foe face to face. Once they do, a twist should be thrown in so that someone else steps in to reveal their own agenda, or a new key piece of information is revealed that was only hinted at earlier.

That piece of information should broaden the scope of the power play considerably (like suddenly the future of the planet is in the balance, not just some corporate takeover). Suddenly the revenge your protagonist wanted is no longer the objective, since a power vacuum might destroy all stability in the world. They must change their plans to achieve the new solution sought by all. Once the big bad guys are eliminated (castrated, made to look like fools, blown up, or all of the above) your character can get down to the business of living happily ever after, but once faced with the reality of whatever dream they were seeking to make real, they find out that they were happier being the people they were to begin with. You can end it with the main character doing some incredibly charitable act and then going back to being the same kind of person they were before, just a little wiser, and content in the knowledge that they saved the world.

Oh yeah, throw in some sex here and there to keep your reader's attention. Violence can also be used to this end, but it should not be completely gratuitous — it should serve some kind of purpose to the storyline. Violence should be disturbing, not exciting.

That's it. That's all you need.

Follow this formula, flesh it out a bit, use alot of real or near-real corporation and/or product names, and you can't go wrong.

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Fury leads to barrenness	*El furor deja ver la desolación.*
I'm left deserted	*Me veo isolada*
By friends, lovers	*De mis amigos y amantes*
Desolate	*Aunque un par de ojos de carbón*
Even though a pair of coal black eyes	*Me han seguido*
Followed me for awhile	*Y otro par de ojos azules cristalinos*
And another pair of blue ones	*Me besaron en mis brazos.*
Blinked sleepily on my arm	*Pero siendo lo que soy*
Being what I am	*Tenía que fastidiar la historia*
I had to fuck shit up	*Y lo único que me quedan son los trozos*
And now I'm left with pieces	*De hielo y los cristales*
Beads and bits of ice and broken glass	*Como esa vez hace mucho tiempo esperando para alguien*
Like a long time ago when I was waiting for someone	*Cerca de la ventana debajo del sol caliente*
Near a window where I was warmed by the sun	*Y la la blanquísima nieve brillante*
And the snow outside was bright	*Cuando de repente*
When a luminous drop of Time had passed	*En una gota luminosa de Tiempo*
A snowball came smashing in	*Entró violentamente una bola de nieve por la ventana*
I jumped but I was showered with glass, ice, fire	*Y aunque dí un salto no tuve tiempo de evitar*
And anger	*la ligera ducha de cristal, hielo y rabia*
Blasted me out of my senses	*Lanzada fuera de mi conciencia*
And while my eyelids were slow and heavy to open	*Cuando mis párpados tardaron en abrir*
When I finally stood up and looked around	*Cuando finalmente me levanté y miré alrededor*
I found	*Encontré*
That there was only glass, ice and anger.	*Nada más que el hielo y los cristales.*

A Poem by La Pasionaria

THE [w]Rites OF Spring

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Tuesday Mar. 30, 8pm Reggie's 2$ +donations proceeds go to women's AIDS hospice Maison Luc Larrivée

PHOTO BY MICHELLE MATTHEWS

death in technicolor
plastic exercising its lips, exercising its right to kiss the ground in apocalypse, fat metal condom with a nose
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fission to the brink of absolute zero
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Concrete Poems by Mike Barna

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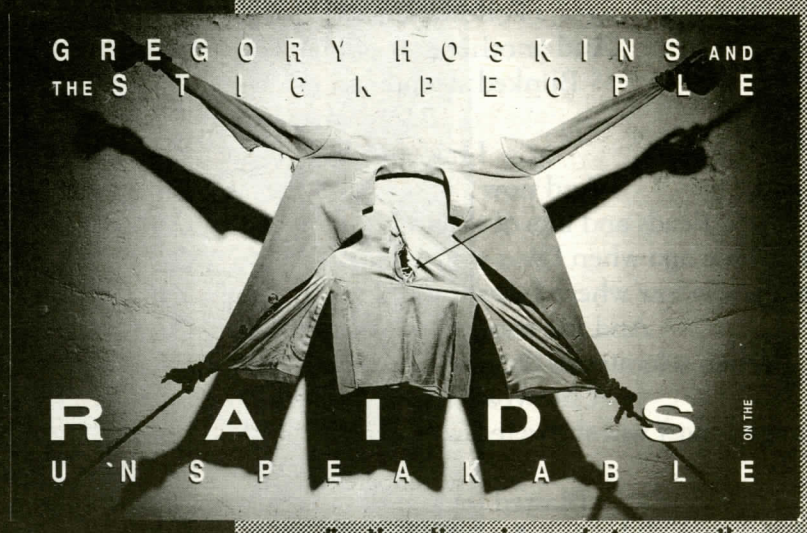

RAIDS ON THE UNSPEAKABLE

"...the album has substance rather than mere atmosphere, and sentiments that are organic and not gestures. It's nice to hear songs rather than a sound."
-NOW Magazine

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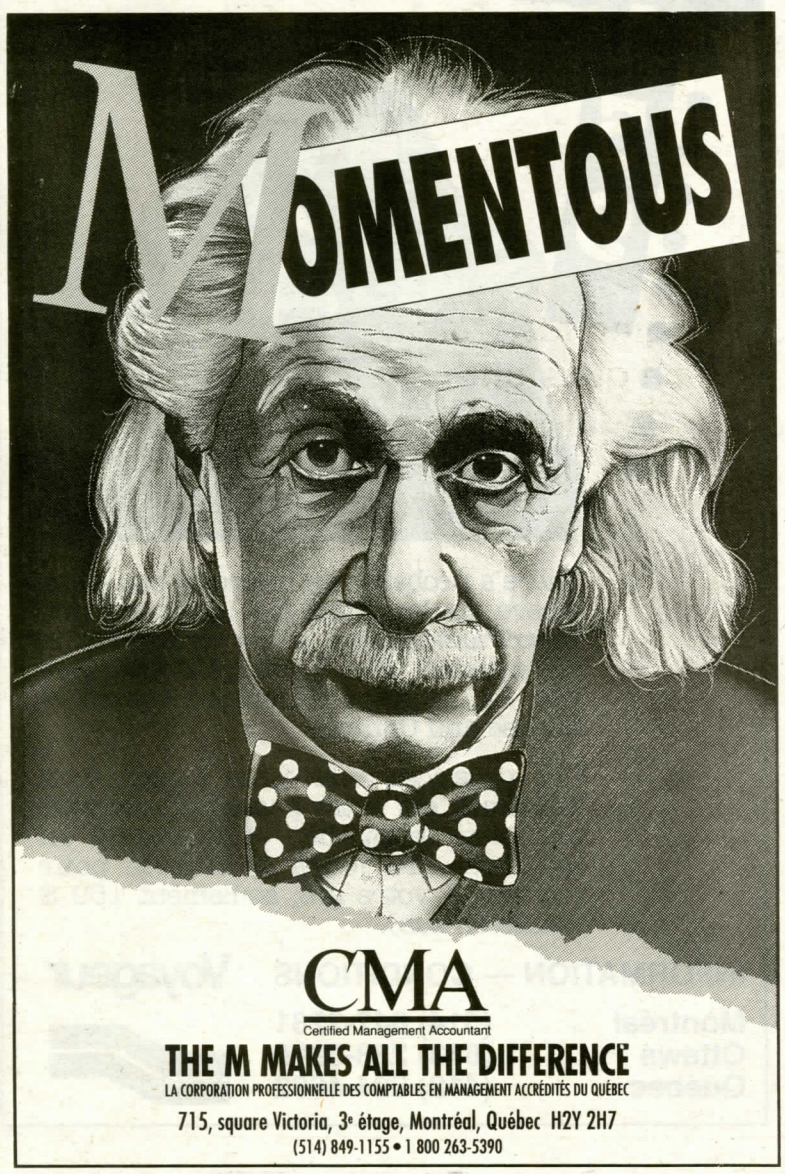

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The Link
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Task Force on Lesbian & Gay Life at Concordia

Mandate:
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Chair, Task Force on Lesbian & Gay Issues at Concordia
c/o Advocacy & Support Services
AD 121, Loyola
Deadline for submissions: April 15, 1993

The Task Force will be submitting its recommendations to the May meeting of the Concordia Council on Student Life.

For more information contact: Ann Kerby, Chair,
Task Force on Lesbian & Gay Life at Concordia
AD 121, Loyola. Tel: 848-3501

The Link welcomes letters to the editor. We are committed to printing all letters we receive which are less than 300 words, typed and not libellous, sexist, racist, homophobic, ageist or classist. Letters must be signed by the author and include a telephone number. We reserve the right to edit for clarity and length. Anonymity can be arranged with the editor.

Room for the abolitionists

We were sorry to see that you chose not to print our short article on why history never started. It seems you lacked the space for it. We don't really understand why, seeing as how you printed that relatively short editorial on Konk U's "real education for the real world" business in exceedingly BIG print. Couldn't you have jammed our article into those two pages rather easily?

Seeing as how we are really pissed off, we will criticize the nonsensical claims of a contributor to the issue. In "Revolution: the Energy of Information and the Future," Scott Gardiner makes some rather typical claims which we find emanating from the polysyllabic dilettantes of the self-serving liberal tradition.

"Just because one of the 'winners' of the Cold War gloats that it is over and that 'his' side has won, that doesn't mean that history is dead. It merely means that a superficial skirmish in the war between life and death is over for now."

Actually it is a little-recognized fact that the Cold War is only half over. The USSR doesn't have the cash anymore for weapons but the US does and, golly, they're still pouring 'em out by the truckload.

But hey, that's radical, claiming that the spectacular society of the commodity is a death machine and, besides, our liberal readers might get upset. Speaking metaphorically, has life really won when most nations are greedy to buy up the nuclear scientists of the USSR?

Still more ideology is found in the paragraph dealing with post-industrialism: "We essentially gave our time to the company, and they allowed us some spare time at the end of the day..." Why does Gardiner think companies give time, doesn't it make more sense to say that they steal it in labour and then steal it again in labour's result, consumption, by specifying what shall result from labour.

Then we come across the most revealing line of the whole article in the first paragraph on information society: "[Because children will be processing information, not energy, they get the message to] *Stay in school.*" No doubt this tautology follows from the benevolence of our learning institution which p. 5 of the issue informs us resulted in the death of a radical (read: autonomous, more empowered) student press.

We cannot see why, if *The Link* can publish such trash as "Revolution," it cannot publish our article.

We suppose we should mention that we were pleased with most of the articles in the issue.

for the Abolitionist Party,
Geoff Tozer

Black history survey excludes some leaders

As if it needed further confirmation, this world is a depressing place. Nevertheless, the Black History Survey (March 16) iced the cake. You know things are bad when people such as Audre Lord, Angela Davis, Paul Robeson, Kwame Turé, Charlene Mitchell, Florence Mills, Huey Newton, Dhoruba Bin Wahad, Bobby Seale, Theodore Ward, Patrice Lumumba, Samora Machel, Nelson Mandela, Dan Powell...have disappeared from public record. These are people whose contributions to the liberation of Africans and all peoples must be recognized. We shouldn't have to do their work all over again; there's still too much to do as it is.

I identify with authors Morenike Marcus-Jones and Nkechinyere Nwafor's disgust with some of the results of their survey, especially the necessity to use a white surrogate to elicit any "neutral" response at all. However, some quite dismal things are revealed in the last two paragraphs.

First, it's annoying to see rap music represented as the genesis of black consciousness. Whatever Ice T, Ice Cube, KRS One, Public Enemy, Sister Souljah, etc., represent in musical and political terms, it should never be forgotten that all rock, pop, jazz and much of the 20th century classical music at least derives from black music.

Second, I question the division of "black leaders" from black "females who have contributed to black history." I'll take Anita Hill, Grace Jones, Whoopi Goldberg and even Oprah Winfrey any day over Uncle Tom/Sergeant Slaughters like Clarence Tom-ass and Colon Bowel. And it is highly suspect that four women and one man (Spike Lee) in politics and entertainment should be scoffed at while much more questionable figures remain unproblematized. And Winnie Mandela should be pointed out as a divisive homophobe of the first order.

By the way, let's not forget that "French Canadian" cops are not more responsible than other cops for racist outrages. It is the institution of cops itself that perpetuates such deeds.

It is clear black schools are necessary to increase awareness of black history and to foster black liberation. It is also necessary to remake school curriculum so that it addresses black, feminist, class and lesbian/gay history, etc. Obviously, the bedrock criterion is revolution itself, otherwise we are merely allowing self-interested parties to proclaim their "enlightenment" by allowing strictly limited black, feminist, class, lesbian/gay awareness.

Colin MacWhirter

CUSA can learn a lesson from Commerce association

In "Dalton and Grimes win" (March 19), defeated CUSA co-presidential candidate Piper Huggins is quoted as saying "I'm not sure there will be a CUSA next year...Dalton and Grimes want to turn CUSA into something like CASA."

I would like show it may not be a bad idea for CUSA to turn into something like the Commerce and Administration Students Association:

1) CUSA is near bankruptcy and its accumulated deficit with the bank has gone through the roof. CASA, on the other hand, currently has a surplus of over $80,000.

2) CUSA has been hit with one election scandal after another. During my three years at CASA, elections have been run fairly, the CROs have acted prudently, and there have been no disappearing tally sheets (or for that matter costly injunctions, contempt of court actions and quo warranto battles).

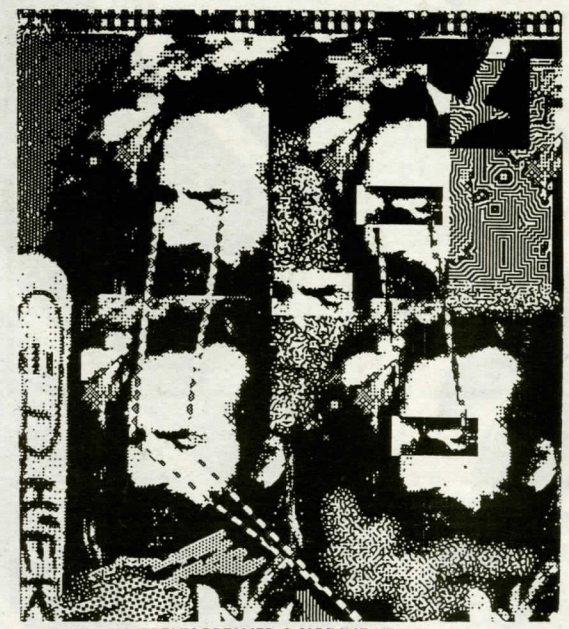
3) During my tenure on CUSA's Board of Directors, I found that if Ms. Nero did not agree with the Board's decision, she would use her veto powers to have her way. CASA's Board of Directors is the supreme governing body. My role as president of CASA is to follow the will of the majority on the Board.

4) CUSA has damaged the reputation of Concordia University and the value of the diploma I will hopefully be receiving this June.

Ms. Huggins should realize that the overwhelming support for Grimes and Dalton is not so much a vote of confidence for them as it is a vote of non-confidence in the antics and dictatorship Ms. Nero (and 1993-94 co-presidential candidates supporting her) brought to CUSA.

I invite Ms. Huggins to see the activities and services CASA offers students. Maybe Ms. Huggins would learn a thing or two about how a student government is properly run.

Nick Kaminaris
President, CASA



GRAPHIC BY JEREMY PRESNER & WYNNE KEING

Slagging task force on gays and lesbians unjust

Jack Todd in his column in the Gazette of March 16 insinuates a symbiotic relationship between the murder of four university professors and the efforts by Concordia University to combat issues of discrimination against lesbians and gays. This is unconscionable, unjust and offensive.

Ann Kerby

Arts and Science cuts reduce course choices, part-time profs

As students, we of course, have been the last to be informed of substantial financial cuts that will be affecting Arts and Science as soon as this summer! It would seem that the idea to save some money was acted by Ms. Gail Valaskakis, Dean of Arts and Science. She did so without really consulting anyone, to satisfy her own goals, and at the expense of many already hard-pressed undergraduate students.

The cuts are aimed at reducing costs by 15 to 20 per cent, but cuts will attack our already highly limited choice of courses, and by cutting part-time faculty.

If the choice of courses is limited, it means some people cannot meet their graduate requirements, as I'm sure Ms. Valaskakis can figure out, and this consequently does not consist of much savings in terms of dollars and sense.

How cost-efficient is it, Ms. Valaskakis, if Concordia students give their tuition money to McGill?

As far as cutting part-time professors is concerned, I must say the part-time staff in my department are certainly very highly valued. They offer the diversity of perspectives which make Concordia the unique school it is.

But I guess a diversity in perspectives is something Ms. Valaskakis is not very familiar with. Even so, I have offered her mine and I encourage others to do so.

In addition, I am surprised the student newspapers have not picked up on this story more avidly as this is an issue that affects a large portion of the student body; especially in light of the present state of CUSA, students don't exactly have many other sources of representation at the moment.

Everyone at Concordia needs to realize that these cuts concern us all...today Arts and Science, tomorrow...

Heather Howard
Anthropology

the Link

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